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BRIGHTON ART GALLERIES
INTERNATIONAL EXHIBITION
OF LITHOGRAPHS
BY THE SENEFELDER CLUB

(2)



FEB. 1

FEB. 28

OPEN WEEKDAYS 10 a.m. to 5 p.m.

SUNDAYS 2.30 to 5 p.m.

CATALOGUE

SIXPENCE

COUNTY BOROUGH OF BRIGHTON.



PUBLIC ART GALLERIES

CATALOGUE OF AN INTER-
NATIONAL EXHIBITION OF
ORIGINAL LITHOGRAPHS.

FEBRUARY, 1913.

Fine Arts Sub-Committee.

Chairman: A. J. MAVROGORDATO.

HIS WORSHIP THE MAYOR

(Alderman C. Thomas-Stanford, J.P., M.A., F.S.A.).

Alderman GEERE.

" TESTER.

" WILSON.

Councillor POOLE.

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Mrs. A. O. JENNINGS.

W. J. STEPHENS, L.R.C.P., Ed.

W. CLARKSON WALLIS, J.P.

HENRY D. ROBERTS,

Director.

Committee of the Senefelder Club.

JOSEPH PENNELL, *President.*

A. S. HARTRICK.

F. ERNEST JACKSON.

J. KERR-LAWSON.

JOHN COPLEY, *Hon. Secretary.*

"*Yews*," Logfield, Kent.

10. 3. 1913

L 535

NOTICE.

THE Exhibition, of which the following is a Catalogue, is perhaps the most important Exhibition of Original Lithographs yet held in England. As will be seen, it contains works not only by English lithographers, but also by artists from America, France, Germany, Holland and Italy.

The selection of the Exhibits has been left entirely to the Senefelder Club, to whom the Committee wish to convey their grateful thanks for the work accomplished.

The Committee wish also to express their indebtedness to Mr. A. S. Hartrick for having so kindly designed the poster, which has been reproduced on the cover of the Catalogue.

Thanks are also due to the President and Secretary of the Senefelder Club (Mr. Joseph Pennell and Mr. John Copley) for their valuable assistance in hanging the Exhibition.

The important collection of modern French proof has been very kindly gathered together, on the invitation of the Senefelder Club, by M. Maurice Neumont, the Honorary Secretary of the Société des Peintres-Lithographes.

As indicating the international aspect of the Exhibition, it may be interesting to note the following figures. All the members of the Senefelder Club are classed as being English artists. With the exception of the latter the nationality of each exhibitor is placed in a bracket after his name in the Catalogue.

Country.	Number of Artists.		Number of Exhibits.	
America	...	1	...	2
Holland	...	3	...	22
England	...	30	...	208
France	...	21	...	114
Germany	...	62	...	79
Italy	...	4	...	31
		121		456

Those prints not on the walls may be inspected in portfolios in Room 2. By desire of the Senefelder Club prices are given in the Catalogue. Nearly all the Exhibits are for sale, and in most instances duplicates may be obtained.

A deposit of 10 per cent. must be paid by the purchaser at the time of purchase, and the balance paid before the work is removed.

No Exhibit can be taken away until the Exhibition is finally closed.

The copyright of all works exhibited is reserved to the respective artists, unless special arrangements to the contrary are made at the time of purchase.

Persons desirous of becoming purchasers will receive all information on application to the undersigned, to whom all communications should be addressed.

HENRY D. ROBERTS,

Director

INTRODUCTION.

IT is more than a hundred years since Alois Senefelder, the Bavarian, discovered lithography and developed its processes. By an accident that he had the wit to seize, he saw that prints could be taken from grease marks on a stone. For years he experimented, mixing inks and acids : compounding fats and resins and solvents : making presses that broke, and instead of yielding prints on to paper, only smashed his stones ; but he was a great man, and he won through. To this day no technical methods are known to lithographers that he did not use.

The principle is simple. A drawing is put on a slab of Solenhofen limestone with a piece of blackened grease ; the grease is fastened upon the stone by acidulation ; the bare parts of the stone are filled with gum, that will enable them to be kept damp during printing. A roller charged with fatty printing ink is passed over the damp stone, and the grease marks receive the ink while the damp stone rejects it ; the drawing thus becomes the bearer of its own counterpart in ink ; paper is laid over it and the whole run through the press ; the paper when lifted is found to have taken to itself the ink, and presents a facsimile of the original drawing. This process of charging the stone and transferring the ink to paper under pressure can be repeated until the desired number of proofs are pulled. A method is in use among many artists, which saves the necessity of drawing direct upon the stone—a cumbersome and weighty article to carry about the fields. The drawing is made with greasy chalk upon a sheet of paper ; it is then placed upon a stone and passed through the press ; the grease-chalk is mechanically

transferred from the paper to the stone, and it is as if it had been drawn there direct ; acidulating and printing follow as before. This method, though believed in by Senefelder, has until lately yielded very unsatisfactory results, but certain artists are now finding how, with skilful management and artistic care, they may obtain from it effects as rich and responsive as those of direct drawing upon the stone. Its practical advantages are obvious.

The medium discovered by Senefelder was capable of producing original prints of the finest kind. Alas, it has had a chequered career. At first, artists like Charlet and Raffet in France, Lane in England and Hanfstaengl in Germany, put it to good and promising use. Some great masters, such as Menzel and Daumier, did magnificent work in it. Then the monster Commercialism saw in it possibilities of cheap and showy effects, and lithography was doomed to be dragged in the mud and debased. All the hoardings of the world were covered with prints that had as much connection with artistic lithography as the painting of back-yard railings has with a picture by Titian. In England, particularly, has this debasement been complete. Whistler and Fantin-Latour tried against many difficulties to produce lithographs, and did the fine work that everyone knows, but they were woefully obstructed. The time has now come when these difficulties are being broken down, and there is every hope that lithography will expand into its full artistic life. To this end the Senefelder Club was founded four years ago.

Joseph Pennell and a group of artists about him began to draw on the stone and to hold exhibitions. They either print on their own presses, or have gone into printing offices and control every process. Encouragement has been given by foreign societies, such as the Salon de l'Estampe in Brussels,

the Pennsylvania Academy of the Fine Arts, and others, who have invited the Club to exhibit with them. Many cities in England have held shows of lithographs in their municipal galleries. Interest in the art is alive; and if, as seems probable, international co-operation makes it possible to hold many exhibitions of fine prints from stone in the great galleries of the world during the next decade, the medium should stimulate artists to noble and permanent production.

A rule of the Club is that no edition of a print shall exceed fifty. The trade mechanics have assured us that lithographs can be produced in infinite numbers of identical proofs. This is quite untrue. A stone, like a copperplate, will yield lifeless and mechanical impressions *ad infinitum*, but of rich and living proofs only a very limited number. There is as much scope for artistic treatment in printing a lithograph as in printing an etching. The artist who pulls his own proofs finds new graces growing in his design as the rich printing-ink fills it and is yielded to the paper under the press; every proof becomes an individual work of art; and the joy of the maker of prints is aglow. All the world knows that an original etching is one of the noblest products of graphic art; a lithograph treated with the care that the etcher gives to his plate is no whit inferior.

THE COMMITTEE OF
THE SENEFELDER CLUB.

CATALOGUE.

ROOM I.

	Edition.	Framed.	Unframed.
		£ s. d.	£ s. d.
W. H. Charlton			
1	Wharfs—North Shields	3 10 0	3 4 0
Eugène Carrière (France)			
2	A. Rodin	6 4 6	5 12 0
3	Portrait of Rochefort	Not for sale	
4	Mlle. Carrière	4 2 6	3 10 0
W. H. Charlton			
5	Old Black Swan Inn—North Shields	3 10 0	3 4 0
A. M. J. Bauer (Holland)			
6	The Sphinx	5 5 0	4 10 0
7-16	Ten lithographs in illustration of "La Legende de St. Julien l'Hospitalier," by Gustave Flaubert	20 0 0	15 0 0
H. J. Haverman (Holland)			
17	Mother and child		2 0 0
18	Old country woman—Zeeland (unique proof)	8 0 0	
19	Nursing (unique proof)	8 0 0	
20	Portrait of Mrs. Wegerif Gravestein		2 0 0
21	Knitting lesson (unique proof) ...	8 0 0	
22	Portrait of Professor Nie Beets ...		2 0 0

					Edition.	Framed.			Unframed.		
						£	s.	d.	£	s.	d.
Fantin-Latour (France)											
23	Reverie	...	...	...	...	3	1	6	2	9	0
Felicien Rops (France)											
24	L'homme à la bomb	...	...	...	...	9	0	6	8	8	0
25	Vieille Garde	...	...	...	...	16	16	6	16	4	0
Fantin-Latour (France)											
26	Manfred	...	...	...	...	6	4	6	5	12	0
Mary Sargent-Florence											
27	Portrait	...	...	...	25	2	7	0	2	2	0
28	"Sleepless dreams;" after Rossetti's sonnet	...	...	...	50	3	8	0	3	3	0
W. H. Charlton											
29	Old wharf, moonlight—North Shields	...	...	...	...	2	2	0	1	16	0
John Copley											
30	The surgeon, 2nd state	...	...	...	13	5	15	0	5	5	0
31	Sienna, 2nd state	...	...	...	10	4	12	6	4	4	0
32	The criminal judge	...	...	...	20	5	15	0	5	5	0
33	Three labourers	...	...	...	12	3	12	6	3	3	0
	(See illustration).										
34	A grande dame	...	...	...	20	4	12	6	4	4	0
35	Carrara	...	...	...	22	2	12	6	2	2	0
36	The footlights, 1st state	...	...	...	16	4	12	6	4	4	0
37	Coronation gala performance at Covent Garden.	...	...	...	50	3	12	6	3	3	0
38	Opera	...	...	...	15	4	12	6	4	4	0
39	Pelmo	...	...	...	20	2	12	6	2	2	0
40	Anger	...	...	...	22	4	12	6	4	4	0
41	A preacher against the sin of science	...	...	...	19	4	12	6	4	4	0

Edition. Framed. Unframed.
£ s. d. £ s. d.

John Copley (continued)

42	A lady in the sunlight	...	...	17	4	12	6	4	4	0
43	A carter backing his horse	...	...	12	3	12	6	3	3	0
44	Two gentlemen descending to the stalls	...	...	25	4	12	6	4	4	0
45	Sienna, 3rd state	...	...	21	4	12	6	4	4	0

Wm. Kneen

46	Darning	...	...	...	2	2	6	1	10	0
47	A window at Westminster School	...	...	...	3	2	6	2	10	0
48	Lady seated on couch	...	...	...	2	2	6	1	10	0

G. Spencer Pryse

49	"They that go up to the merciful town"	...	...	40	6	6	0	5	5	0
50	Bedelia	...	...	15	5	5	0	4	4	0
51	The City of Sleep	...	...	40	5	15	6	5	5	0
52	Poster	...	...	...	1	12	6	1	0	0
53	St. George	...	...	...	4	14	6	4	4	0
54	The conspirator	...	...	12	6	6	0	5	5	0
55	Point-to-point races	...	...	40	6	6	0	5	5	0
56	Poverty, No. 1	...	...	24	4	4	0	3	3	0

J. McClure Hamilton

57	Sketch	...	...	50	3	3	0	2	2	0
58	Sketch	...	...	50	3	3	0	2	2	0
59	A Bishop	...	...	...				2	2	0
60	Sketch	...	...	50	3	3	0	2	2	0
61	Portrait of King George V. (See illustration).	...	...	50	4	4	0	3	3	0
62	Sketch	...	...	50	3	3	0	2	2	0
63	Portrait	...	...	...				<i>Not for sale</i>		
64	Sketch	...	...	50	3	3	0	2	2	0
65	Sketch	...	...	50	3	3	0	2	2	0
66	Sketch	...	...	50	3	3	0	2	2	0

		Edition.	Framed.			Unframed.		
			£	s.	d.	£	s.	d.
Frank Brangwyn								
67	Columbus	...	4	14	6	4	4	0
68	Labour, 2nd state	...	7	7	0	6	16	6
69	Music	...	Not for sale					
70	The mowers...	...	4	4	0	3	3	0
71	The Pool, 2nd version, 2nd state	...	8	8	0	7	17	6
72	The Pool, 1st version	...	8	8	0	7	17	6

Sir Hubert von Herkomer

73	The last muster	...	...	...	50	<i>Not for sale</i>					
						Duplicates					
74	"A Merry Andrew"	...	...	...	50	6	0	0	5	5	0
75	Death mask of Aloys Senefelder	...				<i>Not for sale</i>					
76	Dawn	...	...	...		10	6	0	8	16	6
77	A German lithographer	...	...	...		8	8	0	7	7	0
78	Portrait of the artist	...	...	...		9	16	0	8	16	0
79	Admiral of the Fleet, the Lord Fisher of Kilverstone, G.C.B., O.M.	...	...	...		5	5	0	4	4	0
80	Going to church	...	...	...	50	6	0	0	5	5	0

F. Ernest Jackson.

81	The velvet robe	...	...	...	50	2	10	6	2	2	0
82	Miss Granger	...	...	...	12	2	10	6	2	2	0
83	Philip Sargant-Florence	...	...	...		<i>Not for sale</i>					
84	The aliens	...	...	...	25	2	2	0	1	10	6
85	Gigetta	...	...	...	50	2	2	0	1	10	6
86	Carnations	...	...	...	50	2	10	6	2	2	0
87	Effet de lumiere (Light effect)	...	...	...	50	2	10	6	2	2	0
88	Bill	...	...	...	25	2	2	0	1	10	6
89	The buccaneer	...	...	...		4	10	6	4	4	0

					Edition.	Framed.	Unframed.
						£ s. d.	£ s. d.
E. A. Hope							
90	The pirate ...	...	...	50		2 10 0	2 2 0
91	The wine taster ...	...	...	50		2 10 0	2 2 0
92	The satyr's music ...	...	...	22		3 10 0	3 3 0
93	A corner of the quay ...	...	...	22		3 10 0	3 3 0

Carl Kappstein (Germany)

94	In den Capuciner-Catacomben (In the Capuchin catacombs) ...	...	...			7 0 0	6 0 0
95	Girgenti Temple ...	...	...			4 10 0	4 4 0

E. A. Hope

96	Cards ...	...	...	25		3 10 0	3 3 0
97	Wayside musicians ...	...	...	50		3 10 0	3 3 0
98	Pan pipes ...	...	...	50		2 10 0	2 2 0
99	The tramp ...	...	...	50		2 10 0	2 2 0

J. Kerr-Lawson

100	L'Obelisco ...	...	...	50		3 6 0	3 3 0
101	San Lorenzo ...	...	...	50		3 6 0	3 3 0
102	San Giorgio ...	...	...	50		3 6 0	3 3 0
103	"Il Bel San Giovanni" ...	...	...	50		3 6 0	3 3 0
104	San Firenze ...	...	...	50		3 6 0	3 3 0
105	Colleone, Venice ...	...	...	50		3 6 0	3 3 0
106	Randazzo ...	...	...	50		3 6 0	3 3 0
107	Il Ponte ...	...	...	50		3 6 0	3 3 0
108	Il Tempio ...	...	...	50		3 6 0	3 3 0

E. A. Hope

109	Tambour battant (Beating the drum)	50				3 10 0	3 3 0
110	Fauns drinking ...	...	...	29		2 10 0	2 2 0

				Edition.	Framed.			Unframed.		
					£	s.	d.	£	s.	d.
Anthony R. Barker										
111	The meet ...	...	...	40	2	7	6	2	2	0
112	The circus ...	...	...	30	2	7	6	2	2	0
113	A sentimental episode ...	...	...	20	3	7	6	3	3	0
114	St. Mark's, Venice ...	...	...	35 ^q	3	7	6	3	3	0
115	The coffee tavern ...	...	...	10	2	7	6	2	2	0
116	The rainbow ...	...	...	50	2	7	6	2	2	0
117	Banking up the Seine ...	...	...	30	2	7	6	2	2	0
Oliver Hall										
118	Bridgenorth, West Gate ...	...	...	1	1	10	0	1	6	0
119	Study of tree composition ...	...	...		1	10	0	1	6	0
Carl Kappstein (Germany)										
120	Orang Utan ...	...	...		3	0	0	2	10	0
Frank Brangwyn										
121	The Navy, old and new ...	...	}		10	0	0	9	0	0
122	The Navy, old and new ...	...								
E. J. Sullivan										
123	Awakening of Chaos ...	...	...		8	1	0	7	7	0
124	Souvenir of an Arabian night ...	...	12		3	12	6	3	3	0
125	Crowning of King George... ..	...	50		5	5	0	4	10	0
126	Portrait of a lady ...	...	...	12	3	12	6	3	3	0
127	Icarus ...	...	...		8	1	0	7	7	0
128	Old Darkie ...	...	...	12	3	12	6	3	3	0
Frank Brangwyn										
129	Men carrying fruit ...	...	...		4	4	0	3	3	0
130	The furnace ...	...	...		1	8	6	1	1	0
G. Spencer Pryse										
131	The little alien ...	...	...	5	21	10	6	21	0	0

	Edition.	Framed.	Unframed.
		£ s. d.	£ s. d.

ROOM II.

Harry Becker

132	Old woman and girl gathering potatoes	 50	4 12 6	4 4 0
133	Cutting a wayside hedge	 30	4 10 0	4 4 0
134	The old sheep barn	 50	4 10 0	4 4 0
135	Harvesters	 3	4 10 0	4 4 0
136	Two men gathering potatoes	 50	4 12 6	4 4 0
137	Toppling peas	 36	4 10 0	4 4 0

Louis Legrand (France)

138	La vache à lait (Milking)	... ..	6 4 6	5 12 0
139	Les deux cancanières (The two gossips)	... ..	6 4 6	5 12 0
140	L'intrépide faucheur (The mower)		4 16 6	4 4 0

Harry Becker

141	Turning hay	 3	4 10 0	4 4 0
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Louis Legrand (France)

142	La faucille (The sickle)		4 16 6	4 4 0
143	Portraits		9 0 6	8 8 0
144	Sur le bout du banc (On the end of the seat)		6 4 6	5 12 0

Mary Creighton

145	The Chinese robe	 12	2 10 0	2 2 0
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W. H. Charlton

146	Mouth of the Tyne and Lord Collingwood Monument—North Shields		3 10 0	3 4 0
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Mary Creighton

147	Old wharf, Vauxhall	 12	2 10 0	2 2 0
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					Edition.	Framed.			Unframed.		
						£	s.	d.	£	s.	d.
C. Court Treatt											
148	Study	...	...	...	25	2	7	0	2	2	0
Joseph Pennell											
149	Storm in the Canyon	...	...	50		4	4	0	3	3	0
150	Bright Angel Trail, Grand Canyon	...	...	50		4	4	0	3	3	0
151	The cathedral door, Yosemite	...	...	50		4	4	0	3	3	0
152	Between the gates, Pedro Miguel Lock	...	...	50		4	4	0	3	3	0
153	Laying the floor at Pedro Miguel Lock	...	...	50		4	4	0	3	3	0
	(See illustration).	...	...	50		4	4	0	3	3	0
154	The Guard Gate, Gatun Lock	...	...	50		4	4	0	3	3	0
155	Floor of Gatun Lock	...	...	50		4	4	0	3	3	0
156	The foot of the Fall, Yosemite	...	...	50		4	4	0	3	3	0
157	The Temple, Grand Canyon	...	...	50		4	4	0	3	3	0
158	The city under the Black Mountain, Grand Canyon...	...	...	50		4	4	0	3	3	0
159	Gate of Justice, Alhambra (Lithograph in chalk)...	...	...			2	10	0	2	2	0
160	The white tower, New York	...	...			2	10	0	2	2	0
161	Gate of Justice, Alhambra (Lithograph in pen and ink) ...	...	...			2	10	0	2	2	0
162	Shenandoah	...	...	25		3	10	0	3	3	0
163	Mists—Niagara	...	...	25		3	10	0	3	3	0
164	Broadway on election day	...	...			2	10	0	2	2	0
165	The American Tivoli	...	...	25		3	10	0	3	3	0
166	Falls Station, Niagara	...	...	25		3	10	0	3	3	0
167	Zandaam, Holland	...	...			2	10	0	2	2	0
168	Ann Street, New York	...	...			2	10	0	2	2	0
169	The white windmills, Holland	...	...			2	10	0	2	2	0

		Edition.	Framed.			Unframed.		
			£	s.	d.	£	s.	d.
Charles J. Watson								
170	Taan rade, Dordrecht ...	...	3	3	0	2	12	6
171	A leaf from my sketch-book	...	3	3	0	2	12	6

A. S. Hartrick

172	The hall ...	...	30	3	3	0	2	10	0
173	Blacksmiths ...	...	20	3	15	0	3	3	0
174	The rat-catcher ...	...	...	3	10	0	3	3	0
175	The Warden's Port ...	...	30	3	3	0	2	10	0
176	The dungeon ...	...	30	3	3	0	2	10	0
177	The ex-publican ...	...	30	3	3	0	2	10	0
178	A dance to the sun ...	...	...	...	...	...	...	...	...
179	Calvary ...	...	...	6	6	0	...	...	...
180	The old seamstress ...	...	30	3	3	0	2	10	0
181	The cottage ...	...	30	3	3	0	2	10	0
182	"A little child shall lead them" ...	10	...	3	3	0	2	10	0
183	Calvary ...	...	...	6	6	0	...	...	...

Ethel Gabain

184	Caprice ...	...	24	3	12	6	3	3	0
185	Toilette ...	...	...	2	10	6	2	2	0
186	Le lever de l'ouvrière (Work girl dressing) ...	...	24	2	12	6	2	2	0
187	The striped petticoat ...	...	24	2	12	6	2	2	0
188	The white bridge ...	...	...	4	10	6	4	4	0
189	Le petit déjeuner (Breakfast) ...	...	24	2	12	6	2	2	0
190	Le bain (The bath) ...	...	24	2	12	6	2	2	0
191	Le depart fantastique (The depart- ture) ...	...	24	3	12	6	3	3	0
192	The sleeping child ...	...	24	2	12	6	2	2	0
193	Dancer ...	...	24	2	12	6	2	2	0
194	At the window ...	...	24	2	12	6	2	2	0

					Edition.	Framed.			Unframed.		
						£	s.	d.	£	s.	d.
Archibald Chisholm											
195	The river ...	...	...	...		3	12	6	3	3	0
196	Hyde Park Corner	...	...	12		2	0	0	1	11	6
Steinlen (France)											
197	Misery and splendour	...	...			<i>Not for sale</i>					
198	Miners	...	...	...		<i>Not for sale</i>					
Charles Ricketts											
199	Design for a poster	...	...			2	12	6	2	2	0
Claude A. Shepperson											
200	The lark ...	...	...	25		2	10	0	2	2	0
C. H. Shannon											
201	Idyll	...	...	...		4	10	0	4	4	0
202	The child	...	...	...		3	3	0	2	12	6
203	Portrait of the artist	...	...	...		3	3	0	2	12	6
204	Sower and reaper	...	...	...		3	3	0	2	12	6
205	The modeller	...	...	...		8	0	0	7	10	0
206	The bath	...	...	...		3	3	0	2	12	6
207	The rising tide	...	...	...		4	10	0	4	0	0
208	Wayfarers	...	...	...		3	3	0	2	12	6
Alphonse Legros (France)											
209	Mlle. Simpson	...	...	...		3	3	0	2	12	6
Claude A. Shepperson											
210	A Devon courting...	...	...	25		2	10	0	2	2	0
J. McNeill Whistler											
211	Conversation under a statue	...	...	...		<i>Not for sale</i>					
212	The Canal, Vitre	...	...	...		<i>Not for sale</i>					

Edition.	Framed.	Unframed.
£ s. d.	£ s. d.	£ s. d.

J. McNeill Whistler (continued)—

213	Early morning, 2nd state ...	...	...	Not for sale
214	The smith, Passage du Dragon ...	...	...	Not for sale
(See illustration).				
215	The winged hat ...	...	...	Not for sale
216	The tyresmith ...	...	...	Not for sale

Alphonse Legros (France)

217	Portrait of the artist ...	...	5 15 6	5 5 0
218	Longfellow ...	...	3 15 0	3 5 0
219	Cardinal Manning ...	...	3 3 0	2 12 6
220	L'orchestre de la mort (The orchestra of death) ...	...	3 3 0	2 12 6
221	Le retour des paysans (Return of the peasants) ...	...	4 10 0	4 4 0

A. Lepère (France)

222	The fisherman ...	...	...	Not for sale
223	Grenelle ...	...	...	Not for sale

Käthe Kollwitz (Germany)

224	Kopf von Arbeiterin (Working woman's head) ...	...	...	Not for sale
225	Conspirators ...	...	3 15 0	3 3 0
226	The dying child ...	...	3 15 0	3 3 0
227	Death ...	...	3 15 0	3 3 0

Thos. R. Way

228	The sailmaker's loft ...	50	2 8 0	2 2 0
229	The switchboard ...	50	1 8 0	1 1 0
230	The power house ...	50	2 8 0	2 2 0
231	Under Charing Cross Bridge ...	50	2 8 0	2 2 0
232	Winchester Cathedral—the nave ...	12	1 8 0	1 1 0

		Edition.	Framed.			Unframed.			
			£	s.	d.	£	s.	d.	
Daniel A. Wehrschmidt									
233	The last of the McGraths...	...	50	3	0	0	2	2	0
234	Under the lamp ...	...	50	2	10	0	2	2	0
235	John Silver ...	...	50	2	10	0	2	2	0
236	An embankment idyll ...	...	50	4	4	0	3	3	0
237	The new slave ...	...		5	5	0			
238	Who knocks ? ...	...	50	2	10	0	2	2	0
239	The old shepherd ...	...	50	2	10	0	2	2	0
240	The bathing tent ...	...		3	10	0	3	3	0
241	Alice ...	...	50	2	10	0	2	2	0

Oliver Hall

242	Ludlow Castle ...		1	10	0	1	6	0
243	Wensleydale, Yorkshire ...		1	10	0	1	6	0
244	Barnard Castle ...		1	10	0	1	6	0
245	Bridgenorth, North Gate ...		1	10	0	1	6	0

ROOM III.

Ch. Storm Van's Gravesande (Holland)

246	Hiver'en Hollande (Winter in Holland) ...		2	10	0	2	2	0
247	Hamburg ...		2	10	0	2	2	0
248	Crépuscule à Venise (Twilight, Venice) ...		1	10	0	1	1	0
249	Marée montante (Rising tide) ...		2	10	0	2	2	0
250	Hamburg ...		2	10	0	2	2	0

Franz Hein (Germany)

251	Der Reiter (The rider) ...		2	16	0	2	10	0
252	Das Schwert am Himmel: der Komet (The sword in heaven: the comet) ...		2	16	0	2	10	0



No. 61.

H.M. KING GEORGE V.

11" x 22"

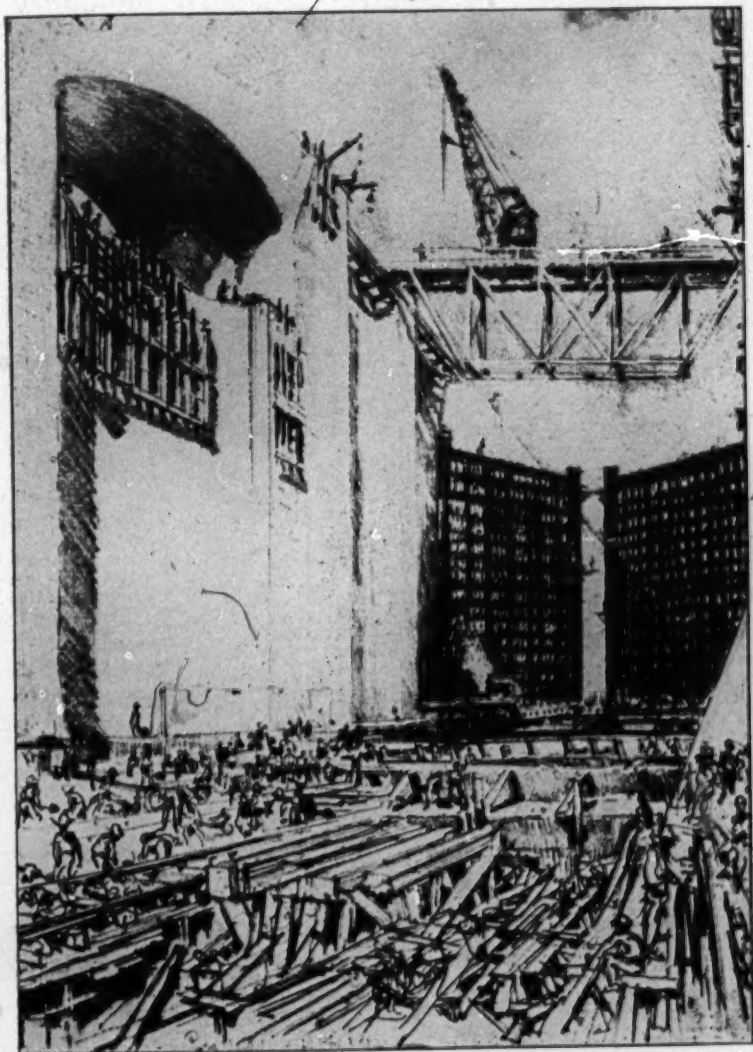
J. McCLURE HAMILTON.



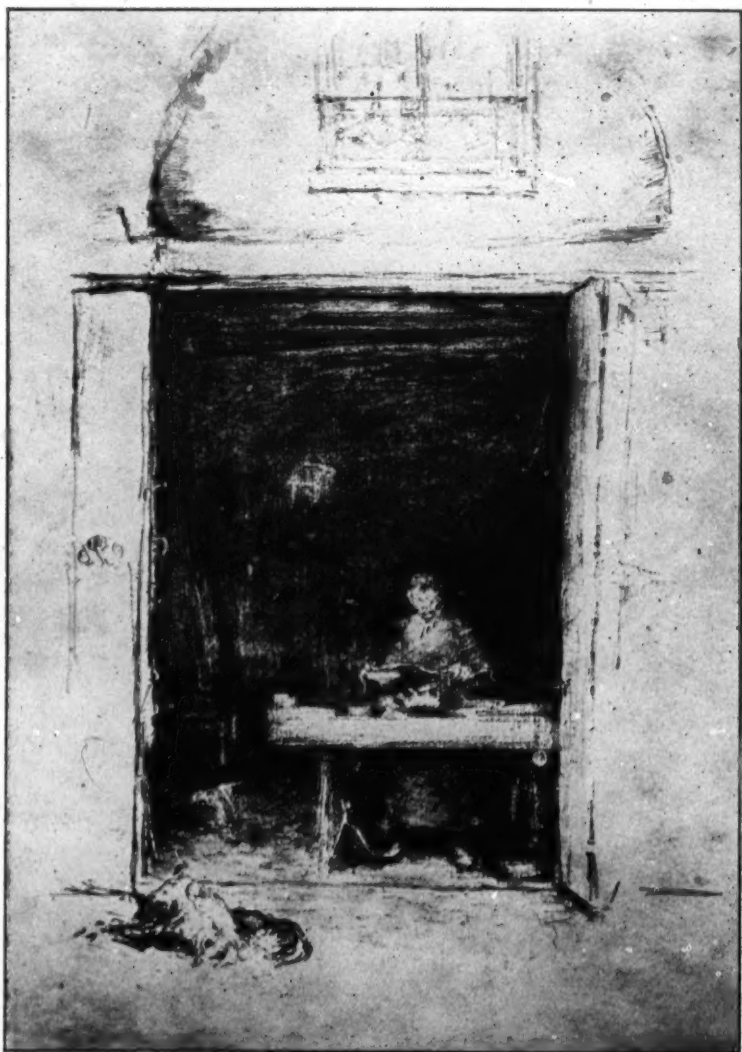
No. 33.

THREE LABOURERS.
JOHN COPLEY.

15 $\frac{1}{2}$ " x 21"



No. 153. LAYING THE FLOOR AT PEDRO MIGUEL LOCK. 17" x 23"
JOSEPH PENNELL



No. 214.

THE SMITH, PASSAGE DU DRAGON.

8 1/2" x 12"

J. McNEILL WHISTLER.

		Edition.	Framed.			Unframed.		
			£	s.	d.	£	s.	d.
G. Sauter								
253	Laucherhorn	...	1	8	0	1	5	0
254	Lake of Thun and Njessen	...	1	8	0	1	5	0
255	Breithorn	...	2	5	0	2	2	0
256	Schreckhorn	...	1	8	0	1	5	0
257	Wetterhorn	...	1	8	0	1	5	0
258	Eiger, Mönch and Jungfrau	...	2	5	0	2	2	0

Carlos Grethe (Germany)

259	Fischerboote auf See (Fishing boat at sea)	2	10	0	2	0	0
260	Boiges Wetter (Squally weather) ...	3	10	0	3	0	0

Franz Hein (Germany)

261	Lilie	2	16	0	2	10	0
262	Märchen (I.)	2	16	0	2	10	0

Toulouse Lautrec (France)

263	Les courses (The races)	9	0	6	8	8	0
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Giuseppe Ugonia (Italy)

264	Strada delle Volte... ..	12			1	10	0
264A	Sant' Anna	12			1	0	0

Abel Truchet (France)

265	Les danseuses				1	0	0
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Maurice Neumont (France)

266	Le départ pour le revue (Departure for the review)... ..				2	0	0
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				Edition.	Framed.	Unframed.
				£	s.	d.
				£	s.	d.
Toulouse Lautrec (France)						
267	Lender dansant le bolero (Lender dancing the bolero)	...	...	6	4	6
268	La Goulue...	...	...	11	16	6
269	May Belfort	...	...	6	4	6
André Devambez (France)						
270	A theatre—Montmartre	...	...			1 12 0
Giuseppe Ugonia (Italy)						
271	L'olmo e la vite (The elm and the vine)	...	...	12		1 10 0
Roger Grillon (France)						
272	Ouistreham	...	...			1 4 0
A. Lunois (France)						
273	Le menuet (The minuet)	...	...			4 0 0
274	Camp de Tsyganes à Constantinople (Gipsy encampment, Constantinople)	...	...			3 4 0
275	Espagnole remettant sa chaussure (Spanish woman putting on her shoe)	...	...			2 8 0
276	Les coulisses (Behind the scenes)	...	...			3 4 0
277	Les panaderos	...	...			4 16 0
278	Les novios (The betrothed)	...	...			2 8 0
C. Léandre (France)						
279	Le cortège (The train)	...	...			4 0 0
280	Le génie des secrétaires parlementaires	...	...			2 8 0

					Edition.	Framed.	Unframed.
						£ s. d.	£ s. d.
C. Léandre (France) continued—							
281	Le bon assureur	...	...	...		6 2 0	5 12 0
282	Prè Catelan	...	...	...			2 8 0
283	The poet's kiss	...	...	...		11 14 0	11 4 0
284	La Normandie et la Bretagne	...	...	...			4 0 0

Abel Truchet (France)

285	Le quadrille	...	...	...			1	0 0
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Maurice Eliot (France)

286	Souvenir de Gavarni	...	...	...			6	0 0
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G. Guerrini (Italy)

287	La fonte del piacere (The source of pleasure)	...	...	...			4	0 0
288	L'attesa (Expectation)	...	...	...			2	10 0
289	L'eroe (The hero)	...	...	...			3	10 0
290	Vanità (Vanity)	...	...	...			4	0 0

André Devambez (France)

291	Les projets pour l'année prochaine (Schemes for next year)	...	...	...			1	4 0
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R. F. K. Scholtz (Germany)

292	Schneesmelze (Melting snow)	...	...	...			2	10 0
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Otto Greiner (Germany)

293	Studienblatt (Study)	...	...	...			6	0 0
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Alois Kolb (Germany)

294	Walküren (Valkyrie)	...	...	...			3	15 0
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Abel Faivre (France)

295	A l'hôpital (At the hospital)	...	...	...				
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		Edition.	Framed.	Unframed.
			£ s. d.	£ s. d.
G. Graziosi (Italy)				
296	L'arcolaio (The winder) ...	...		5 0 0
297	Il bimbo (The little child) ...	...		5 0 0
Maurice Eliot (France)				
298	Dame à l'éventail (Lady with fan)...			2 8 0
299	Nymph des bois (Nymph of the woods) ...	... ..		2 8 0
Maurice Neumont (France)				
300	Study of a head ...	... ..	5 0 0	4 10 0
Edouard Manet (France)				
301	Guerre civile (Civil war)...	...	3 8 6	2 16 0
302	Le gamin (The urchin) ...	...	3 8 6	2 16 0
Maurice Eliot (France)				
303	Les sœurs de Nausicaa (The sisters of Nausicaa) ...	... ..		3 12 0
Abel Faivre (France)				
304	Le petit vagabond (The little tramp)			
Maurice Neumont (France)				
305	Study of candlelight ...	...	5 0 0	4 10 0
G. Graziosi (Italy)				
306	La mucca (The cow) ...	...		5 0 0
307	Nei campi (In the fields) ...	...		5 0 0
Maurice Eliot (France)				
308	Femme à la cruche (Woman with pitcher) ...	... ..		3 12 0

		Edition.	Framed.	Unframed.
			£ s. d.	£ s. d.
Bruno Héroux (Germany)				
309	Portrait von Liebsch	...	...	0 12 0
André Devambez (France)				
310	Le retour du guet (The return of the watch)	...	...	3 4 0
Maurice Eliot (France)				
311	La brouille (The tiff)	...	...	6 0 0
312	Femme aux citrons (Woman with lemons)...	...	...	3 12 0
Emil Nolve (Germany)				
313	Mann und Frau (Man and woman)			1 10 0
Giuseppe Ugonia (Italy)				
314	Sul Monticino (On the Monticino)	12		1 10 0
314A	Il viandante (The wayfarer)	...	12	1 0 0
Richard Greanleaf (America)				
315	A Street in Le Cannet	...	2 12 6	2 2 0
A. Lunois (France)*				
316	A l'impartial	...	...	3 4 0
Renato Natali (Italy)				
317	Notte quieta (Still night)	...	40	2 10 0
318	Al teatro (At the theatre)...	...	40	2 10 0
Jean Guiet (France)				
319	Vieux Parigot (Old Parisian)	...		1 4 0
320	Radeuse	...		1 4 0

		Edition.	Framed. £ s. d.	Unframed. £ s. d.
C. Léandre (France)				
321	La Basse Normandie (Lower Normandy)			6 0 0
Claude Bourgonnier (France)				
322	Le taureau (The bull)	25		3 4 0
Renato Natali (Italy)				
323	Sensazione drammatica—rissa (Dramatic sensation—fight) ...	40		3 15 0
C. Léandre (France)				
324	La communiant (First communion)			4 0 0
A. Lunois (France)				
325	Cimetière (Cemetery)		3 15 0	3 8 0
C. Léandre (France)				
326	Portrait de femme			2 0 0
327	La femme en noir (The woman in black)			8 0 0
Claude Bourgonnier (France)				
328	L'heure du thé (Tea-time) ...	30		3 4 0
Jean Guiet (France)				
329	Vieux Breton (Old Breton) ...			1 4 0
330	Vieille Bretonne (Old Breton woman)			1 4 0
A. Lunois (France)				
331	COURSE de taureau (Bullfight) ...			2 0 0

		Edition.	Framed.	Unframed.
			£ s. d.	£ s. d.
Renato Natali (Italy)				
332	Al circo—colpo di lotta (At the circus—wrestlers)	40		2 10 0
333	Ubbriachi (Drunkards)	40		2 10 0

Giuseppe Ugonia (Italy)

334	Novena di Natale (Christmas-tide)	12				1	10	0
334A	La Rocca	20				1	10	0

Richard Greanleaf (America)

335	Rue des Etuves St. Martin		2	12	6	2	2	0
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Claude Bourgonnier (France)

336	Parisienne, 1909	100				2	0	0
337	Le buveur (The drinker)	25				3	4	0

Helene Lange (Germany)

338	Pink roses		4	6	0	3	13	6
339	Pink roses		4	6	0	3	13	6
340	Pink roses		4	6	0	3	13	6

Hans Thoma (Germany)

341	Kreuzigung (Crucifixion)					1	10	0
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Otto Fischer (Germany)

342	Mädchenkopf (Girl's head)		2	10	0	2	0	0
343	Ruine im Riesengebirge		4	0	0	3	10	0
344	Meerestrand		3	10	0	3	0	0

Maurice Neumont (France)

345	Frimas (Frost)					1	12	0
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		Edition.	Framed.	Unframed.
			£ s. d.	£ s. d.
Carlos Grethe (Germany)				
346	Lots Versetzen (Dropping the pilot)		3 10 0	3 0 0
347	Im Hafen (In port)		3 10 0	3 0 0
Claude Bourgonnier (France)				
348	Procession	30		3 4 0
Carl Biese (Germany)				
349	Limburg an der Lahn (Limburg on the Lahn)			1 5 0
Helene Lange (Germany)				
350	White roses		4 6 0	3 13 6
Ludovic Alleaume (France)				
351	Beethoven			1 12 0
352	Mater Christi (Mother of Christ) ...			2 0 0
353	Vierge aux pigeons (Virgin with pigeons)			2 0 0
Carl Bantzer (Germany)				
354	Herbstlandschaft (Autumn landscape)			1 5 0
Claude Bourgonnier (France)				
355	A Volendam	25		3 4 0
356	Pont-Avesnes	20		2 8 0
357	Distraction	30		2 8 0
Erich Büttner (Germany)				
358	Im Zoo			1 5 0

Edition.	Framed.	Unframed.
£ s. d.	£ s. d.	£ s. d.

André Cahard (France)

- | | | |
|-----|--|-------|
| 359 | La Vierge et l'Enfant (Virgin and Child) | 2 0 0 |
| 360 | Titre de musique (Title page for sheet of music) (unique proof)... | 1 0 0 |

Wilhelm Claus (Germany)

- | | | |
|-----|---------------------------------------|--------|
| 361 | Damenbildnis (Portrait of a lady) ... | 1 10 0 |
|-----|---------------------------------------|--------|

Louis Corinth (Germany)

- | | | |
|-----|---------------------------------|-------|
| 362 | Aktstudie (Action study) | 5 0 0 |
|-----|---------------------------------|-------|

André Devambez (France)

- | | | |
|-----|--------------------------------------|--------|
| 363 | L'amant jaloux (The jealous lover) | 1 0 0 |
| 364 | Le dirigeablobus (The dirigible bus) | 1 12 0 |
| 365 | Ouvreuse (Cloakroom attendant) ... | 2 0 0 |

Maurice Eliot (France)

- | | | |
|---------|--|-------|
| 366 | Baiser discret (Discreet kiss) ... | 4 0 0 |
| 367-371 | Five illustrations for the book "Diane au Bois" of Thodore de Bauvolle | |
| 372 | La romance du printemps (Romance of Spring) | 4 0 0 |

Geörg Fahn (Germany)

- | | | |
|-----|-------------------------------|--------|
| 373 | Landschaft (Landscape) | 1 15 0 |
|-----|-------------------------------|--------|

Abel Faivre (France)

- | | | |
|-----|--------------------------|--|
| 374 | Danseuse (Dancer) | |
|-----|--------------------------|--|

Wilhelm Gallhof (Germany)

- | | | |
|-----|---|-------|
| 375 | Kompagniebesichtigung (Company inspection) | 1 5 0 |
|-----|---|-------|

			Edition.	Framed.			Unframed.		
				£	s.	d.	£	s.	d.
376	L'alchimiste	...	...	60			1	4	0

Guiseppe Graziosi (Italy)

377	Focolare (The hearth)	...	...				5	0	0
378	La famiglia (The family)	...	...				5	0	0
379	La colazione (Breakfast)	...	...				5	0	0
380	Spigolatrici (Gleaners)	...	...				5	0	0

Roger Grillon (France)

381	L'église dans l'heure apaisée (The church in the quiet hour)	...	...				1	4	0
382	Lever de lune sur les Pyrénées (Moonrise on the Pyrenees)	...	...				1	4	0
382A	Vieilles maisons du Tarn (Old houses of the Tarn)	...	...	...			1	4	0

G. Guerrini (Italy)

383	Confidenze amorose (Lovers' secrets)	...	...				2	10	0
384	In pace (In peace)	...	...	...			2	10	0
385	L'offerta (The offering)	...	...	...			3	0	0
386	Primavera d'amore (Springtide of love)	...	...	...	...		3	0	0

A. Gumery (France)

387	Bigoudène, Bretagne	...	...	...			4	0	0
388	La rue Berton : la maison de Balzac (The house of Balzac)	...	...	...			3	12	0
389	L'épave (Jetsam)	...	...	...			4	0	0
390	Le pardon en Bretagne (A Brittany "pardon")	...	...	...	...		2	0	0

		Edition.	Framed.	Unframed.
		£	s.	d.
Peter Halm (Germany)				
391	Peters Kirche in Mainz (St. Peter's Church, Mainz)	...	...	0 15 0
A. Hänisch (Germany)				
392	Feldweg (A country road)	...		1 10 0
Leopold von Kalckreuth (Germany)				
393	Heimkehr (Returning home)	...		1 10 0
Friedrich Kallmorgen (Germany)				
394	Werftarbeiten (Dock labourers)	...		1 10 0
Arthur Kampf (Germany)				
395	An den Hallen, Paris (At the markets, Paris)...	...	...	1 10 0
Gustav Kampmann (Germany)				
396	Morgensonne (Morning sun)	...		1 0 0
Wilhelm Laage (Germany)				
397	Schadel und Tulpen (Skull and tulips)			1 5 0
C. Léandre (France)				
398	La chanson de la mariée (The bride's song)	...	...	4 0 0
399	La vierge au singe (Maid with monkey)	...	...	12 0 0
400	Normande avec enfant (Normandy woman and child)	...	...	2 0 0
401	Portrait d'une femme âgée (Portrait of an old woman)	...	...	12 0 0

		Edition.	Framed.	Unframed.
		£	s. d.	£ s. d.
C. Léandre (France) continued—				
402	Trois musiciens (Three musicians)...			2 0 0
403	Willette, Jean Viber, Cormoy, C. Léandre—menu pour un diner à la campagne (Caricatures for a menu card)			2 8 0
M. Liebermann (Germany)				
404	Steigende Pferde (Restive horses)			3 15 0
405	Strandscene (On the shore) ...			3 0 0
W. List (Germany)				
406	Daphne			1 5 0
Georg Lührig (Germany)				
407	Melancholicher Tag (A dull day)...			0 15 0
A. Lunois (France)				
408	A la fontaine (At the fountain) ...			3 0 0
409	Femmes Kabyles au puit (Kabyle women at the well)			3 0 0
410	Haremlike			2 0 0
411	La chasse (The hunt)			2 8 0
412	L'Alhambra et Grenade			2 0 0
413	Sur le fjord (On the fiord) ...			2 8 0
414	Sur la terrasse (On the terrace) ...			2 0 0
Ludwig Michalek (Germany)				
415	Lernende Mädchen (Girls studying)			<i>Not for sale</i>
Renato Natali (Italy)				
416	Sensazione drammatica—duello (Dramatic sensation—duel) ... 40			3 15 0
417	Sensazione drammatica—ucciso (Dramatic sensation—killed) ... 40			3 15 0

				Edition.	Framed.	Unframed.
				£	s.	d.
Maurice Neumont (France)						
418	Boudeuse (Sulker) ...	...	...			4 0 0
419	Montmartre ...	...	...			4 0 0
Jacob Nussbaum (Germany)						
420	Selbstportrait (Portrait of the artist)					2 10 0
Victor Olgyai (Germany)						
421	Winterabend (A winter evening) ...					1 10 0
Heinrich Otto (Germany)						
422	Abend (Evening) ...	...	...			1 10 0
Max Peckstein (Germany)						
423	Maler Sch.—R (Portrait of a painter ...	...	...			1 5 0
Max Pretzfelder (Germany)						
424	Hochbahnbrücke (High level railway bridge)...	...	...			1 15 0
W. Rösler (Germany)						
425	Meeresufer (The sea shore) ...					2 5 0
Adolf Schinnerer (Germany)						
426	Die Mutter (The mother)...	...	...			1 10 0
Franz Skarbina (Germany)						
427	Zwischen alten Häusern (Between old houses) ...	...	...			1 0 0
Wilhelm Steinhausen (Germany)						
428	Befehl du deine Wege (Commit thy way [unto the Lord])...	...	...			1 0 0

		Edition.	Framed.	Unframed.
			£ s. d.	£ s. d.
Franz Stassen (Germany)				
429	Vorfrühling (Early spring)...	...		1 0 0
Robert Sterl (Germany)				
430	Arbeiten am Ofen (Workmen at the furnace)	... ..		1 10 0
Hans Unger (Germany)				
431	Frauenkopf (Head of a woman)	...		0 15 0
Giuseppe Ugonia (Italy)				
432	Sotto a Baccagnano (Below Baccagnano)	 20		1 0 0
Luis F. Usabal (Germany)				
433	Susanna ins Bad (Susannah going to the bath)	... ..		2 0 0
Hans Volkmann (Germany)				
434	Mondschein (Moonlight)	... ..		1 5 0
Cornelius Wagner (Germany)				
435	Stromauf (Against the tide)	...		1 10 0
E. R. Weiss (Germany)				
436	Portrait von W. Laage	... ..		2 10 0
Heinrich Wolff (Germany)				
437	Professor K. (Portrait of Professor K.)			1 15 0

438-52 PORTFOLIO, containing 15 *Lithographs*,
as under :—The set, £2 : 0 : 0

Karl Caspar (Germany)

438 *Pietà*

Maria Caspar-Filser (Germany)

439 *Römische Landschaft (Roman landscape)*

August Fricke (Germany)

440 *Die Einfältigen (The simple ones)*...

Robert Genin (Germany)

441 *Am Brunnen (At the well)* ...

Frank S. Herrmann (Germany)

442 *Italienischer Hof (Italian house)* ...

Fritz Hofmann-Juan (Germany)

443 *Notre Dame de Paris*

Gustav Jagerspacher (Germany)

444 *Bettler (Beggars)*

Paul Klee (Germany)

445 *Flusslandschaft (River scene)* ...

Alfred Kubin (Germany)

446 *Der Flüchtling (The fugitive)* ...

Max Oppenheimer (Germany)

447 Anatomie

Edwin Scharff (Germany)

448 Gehende Männer (Men walking) ...

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